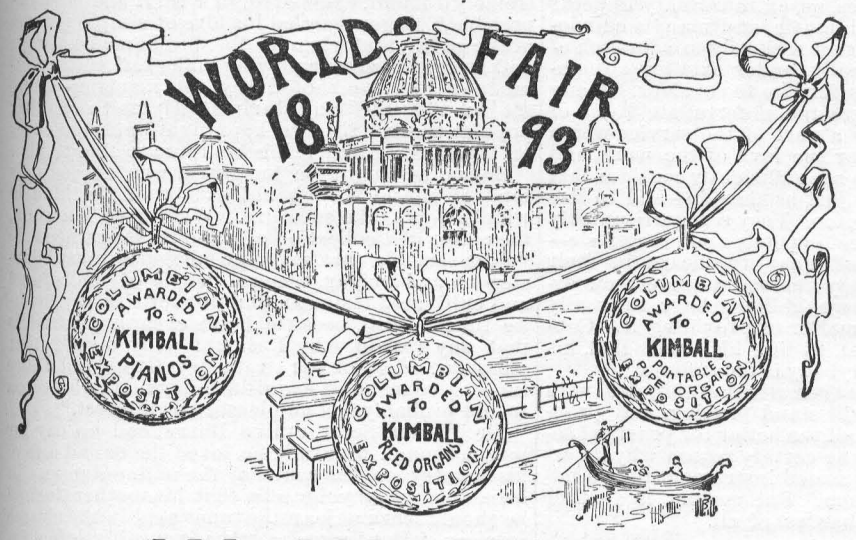
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WHILE WAITING FOR THE TEACHER.

Literature.—Japan had only one newspaper twenty-five years ago. Now it has nearly 1,000.

Science.—Electric heat has been applied with success to the thawing out of frozen water pipes in England. A wire is run into the pipe until it meets the obstruction, and then the current is turned on.

The earth is a great factory wheel, which, at every revolution on its axis, receives fifty thousand raw souls, and turns off nearly the same number worked up more or less completely.

Of every man and woman living to-day at the age of twenty-five, one out of two will live (according to the tables) to be sixty-five years of age.

General Facts.—In China, "the land of opposites," the dials of clocks are made to turn round, while the hands stand still.

Camels are perhaps the only animals that cannot swim. Immediately upon entering water, it is said, they turn on their backs and are drowned.

Pure milk is insured to the inhabitants of Havana, Cuba, by the milkman bringing his cows with him, and drawing off at each house the amount required.

Blackening the nose, and the cheeks under the eyes, has been found an effectual preventive of snow blindness, or the injurious effect of the glare from illuminated snow upon eyes unaccustomed to it.

Medicine.—Antikamnia tablets act primarily on the nervous system, and are used for relieving pain. The definition of the word "Antikamnia" is "opposed to pain," which, judging from the pain and suffering alleviated by this remedy, is most appropriate. Antikamnia is not an opiate nor a narcotic. It is simply a "pain reliever," which does not merely stifle pain, but prevents it, and this it accomplishes without giving rise to any collateral inconveniences or any of the unpleasant after-effects which so often follow the use of many remedies for pain. In neuralgia, be it dental, facial, sciatic, or general, the relief afforded is safe, certain and quick. Special attention is called to the obtunding properties of Antikamnia in all forms of ovarian pain, or in all painful conditions, such as headache, backache, nervous irritability, etc., arising from irregularities of menstruation. Cessation of pain in these cases invariably follows the taking of two five-grain Antikamnia Tablets, crushed; taken with a little wine, water, or a hot toddy, if preferred. This dose may be repeated every two or three hours.—*The Practical Doctor.*

SIX COSTLY THINGS.

The biggest price for a painting was that paid for Meissonier's "1814." M. Chanchard gave $170,000 for it. The most costly building of modern times is that of the New York State Capitol at Albany, $19,600,000 having been spent on it. In 1892, J. Malcolm Forbes paid Senator Stanford $150,000 for the horse Arion, making it the most valuable equine the world has ever known. The most valuable book in the world is a Hebrew Bible now in the Vatican. In 1512, Pope Julius II. refused to sell it for its weight in gold, which would amount to about $103,000. The "Imperial" diamond is considered the finest stone of its kind in the world. The Nizam of Hyderabad offered $2,150,000, the largest price ever known, for this diamond. The costliest meal ever served was a supper given by Ælius Verus to a dozen guests. It is said to have cost $242,500.—*Boston Transcript.*

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THE USE OF THE ORCHESTRA IN CHURCHES.

I have been to most of the best churches in Paris during the last 18 months or so, says a writer in *Musical News*, and am bound to say that the use of the orchestra is not only distinctly advantageous from a purely musical point of view, but that it is as distinctly recognized as such by the congregations and church authorities generally. Of course, there is this to be said, that the Roman Catholic service lends itself much more to orchestral accompaniments than the Anglican. We are not in the habit of singing in our churches works written essentially for voices and orchestra, as is the case here, for example, except upon special occasions, and these few and far between, but that is no reason why we should not begin—perhaps not in the same way exactly as the Roman Catholics do, as our services do not allow of it quite—but in the way proper to them. Many of our churches—English churches, of course, I mean—are adopting what they call "reinforcements of the organ," by the use of various instruments, a violin or two, or a cornet, or what not, according to the capabilities of the congregation upon which they generally draw. For, in the generality of cases, it is the musical members of the congregation who supply these things. These innovations, though probably introduced surreptitiously, if I may use such a word in such a connexion, at some "musical service," in the first instance, are often maintained permanently on account of the pleasing effect they have been the means of producing, and of the novelty. Sometimes they form the nucleus of a small band, t rough other members musical, emboldened by the success of the pioneers and wishing to be similarly useful, attaching themselves, and so building round each other, so to speak. I know several churches where this has happened, just as I know several others where there is practically a paid professional band; so, no doubt, do most of my readers.

On the continent, however, things are different altogether. The great sacred works are written for the church with the full knowledge and intention that they should be performed in their integrity. Thus the church fulfills, to a very large extent, the functions of the sacred concert with us over here, and, in my humble opinion, is none the worse for it. Again, the combinations of organ and orchestra differ, for in the large continental churches there are often two organs, the chancel organ for use with the orchestra in accompanying the voices, placed naturally in the chancel, and the grand organ at the west end, which is essentially a solo instrument, and produces a contrast with the other portion of the music, which can only be thoroughly realized and appreciated when it has been experienced. The former is a small diapason instrument, which takes its place in the band without obtruding itself, while it gives it body; the latter is a powerful one with "ring" and timbre enough to swallow up easily all the rest put together.

I was at Notre Dame on Whitsunday last, at a High Mass celebrated by the Cardinal Archbishop himself, consequently a very special occasion. The service sung was one with which I was altogether unfamiliar, but the name of the composer is immaterial. Here there was the usual orchestra, strings and wood, but no brass, but the effect of some antiphonal passages between the voices, orchestra and chancel organ, and the grand instrument perched in the west gallery, was simply magnificent. At St. Eustache, too, one of the oldest and finest churches in Paris, they did a mass with full orchestra, but I was too late to hear it. I believe it was Mozart in B flat. To-day is the Fete-Dieu, a grand day at the Madeleine, where they always hold an out-door service at the east end of the church, the altar fronting the Rue Tronchet. Here there was a good military band to accompany the service, and a bugle band and drums, which they use for sounding "the charge" and other military calls, forming part of the ceremonial. It is a very imposing function, and the effect of Haydn's hymn sung by a multitude of voices to the accompaniment of brass and wood wind was very fine indeed. It was remarkable to note that in one verse sung without the band accompaniment the pitch was unaltered, rather an unusual result, as most mu icians know, when a multi tude of voices numbering several thousands is singing. So much, therefore, as a sketch of what goes on in the way of church orchestral and other music over on this side of the channel.

Signs are certainly not wanting in England of a decided disposition, on the part of those of the clergy who have the courage to stand by their opinions, to make use of the orchestra in church music to a much greater extent than has hitherto been the case. The "musical service" previously mentioned has become an established institution, and has taught many lessons in this respect. It has, at the same time, broken down many of those time-honored prejudices which are, in every effort at reform, so serious and yet so trivial an obstacle. Serious they are on account of the difficulty of overcoming them, because the objection to them is often so trivial, for even in this age of so-called enlightenment the old-fashioned notions of our grandfathers die very hard in the minds of some people.

There can be little doubt that once the employment of the orchestra becomes a recognized thing in our English churches, an extraordinary impetus will be given to church music, and many a composer will turn his attention seriously to a branch of his art which is practically, under existing circumstances, almost useless for him to consider. Many church clergymen have the unfortunate habit of looking upon music as a part of the service which ought to be supplied for the love of the work, and the love only. They do not sufficiently consider that a musician has to live just as they do—and to live by his work as they do, too. They recognize quickly enough that a great deal depends upon the music—both as to quality and quantity—heard in their churches, but are rarely inclined to give their organist the free hand he would like to have, and really ought to have, in the matter of providing it. Consequently, the organist, finding his hands tied, his interest flags, and everybody is the sufferer.

These are but general remarks, but they deal with many truths which will stand probing, and problems which would be all the better for practical solution. There can be no earthly reason why an organ should be a more sacred instrument than a fiddle, but that of custom. But custom is another thing that dies hard—hardest of all.

LITERARY MEN AND MUSIC.

According to Daudet, the French novelist, literary men have a horror of music; but this would appear to be more true of his own countrymen than it is of the British. Among English men of letters, says *Musical Age*, there have been very few who have absolutely hated music, though, on the other hand, many have fo nd very little pleasure in listening to it, and still more have known nothing about it as an art.

Dr. Johnson's musical perception only went so far that he "knew a drum from a trumpet and a bagpipe from a guitar." He could not tell one note from another, but he confesses that "if he had learnt music, he should have been afraid he would have done nothing else but play." It was, he said, a method of employing the mind without the labor of thinking at all, and with some applause from a man's self.

Sydney Smith was a great lover of music, and could sing a song with no little effect. He was in the habit of saying: "If I were to begin life again, I would devote much time to music. All musical people seem to be happy; music is the most engrossing pursuit, almost the only innocent and unpunish d passion." Curiously, he had a great dislike to music set in the minor key, and it is said that when he was in residence at St. Paul's he absolutely forbade such music being used in the services.

Charles Lamb, as we know from that delightfully playful "Chapter on Ears," in the "Essays of Elia," had no knowledge of music, but he admits that he has a liking for the art. "I even think," he says, "that sentimentally I am disposed to harmony, but organically I am incapable of a tune. I have been practicing 'God Save the King' all my life, whistling and humming it to myself in solitary corners, and am not yet arrived, they tell me, within many quavers of it."

Darwin had no ear for music, and could not recognize one tune from another. "That's a fine thing! What is it?" he would say, although he had heard the piece frequently and had as often been told its name. Notwithstanding all this, he had a genuine love for good music, and when anything was being performed he would sometimes speak of a feeling of coldness or shivering in his back. On one occasion, he was present at a service in King's College, Cambridge, when a beautiful anthem was being sung. At the close of the piece, he turned round to his companion, and with a sigh said, "How is your backbone?"

Charles Kingsley knew nothing of music, though he, too, was fond of it, and was wont to say, "It is such a fine vent for the feelings." Carlyle has also to be numbered among the music lovers, his thorough hatred of barrel-organs not being sufficient to class him with those who dislike the art. Rossetti found music "cool unto the sense of pain." Ruskin is passionately fond of certain kinds of music, including especially that of bells. Browning, it has been said, would have been a musician if he had not been a poet.

Mr. Barham, the celebrated author of the "Ingoldsby Legends," confesses to a like preference:

> "You'll say that my taste is sadly misplaced,
> But I can't help confessing these simple old tunes,
> The 'Auld Robin Grays' and the 'Aileen Aroons,'
> The 'Gramachree Mollys' and 'Sweet Bonny Doons,'
> Are dearer to me in a tenfold degree
> Than a fine *fantasia* from over the sea."

Lord Byron had no ear for music, although he liked very much to hear it. Earl R ssell tells us of Thomas Moore, that to the last day of his life he would sing, or ask his wife to sing, the favorite airs of his by-gone days. "A fond love of music," says the biographer, "never left him but with life."

Samuel Rogers was very fond of music, but chiefly of simple melodies; a biographer says he would have agreed with the critic who, on being informed that a brilliant performance just concluded was extremely difficult, ejaculated, "I wish it had been impossible." Rogers carried his love of simple natural music so far, that when he dined at home he always had an organ-grinder playing in the hall, the instrument—rather, we should say, the machine—being set to the "Sicilian Mariner's Hymn" and other popular tunes. He also kept nightingales in cages on his staircase and in his bedroom to sing to him.

Burns, as might be imagined, was exceedingly fond of music, though not exactly of the kind in which adepts take pleasure. Writing to Thomson, the editor of a collection of national songs, he says: "I am sensible that my taste in music must be inelegant and vulgar, because people of undisputed and cultivated taste can find no merit in my favorite tunes. Still, because I am cheaply pleased, is that any reason why I should deny myself that pleasure? Many of our strathspeys (Highland dance tunes) give me most exquisite enjoyment, where you would probably feel no pleasure or interest."

Sir Walter Scott, unlike Burns, had no ear for music, though naturally he loved the ballad airs of his country and the sound of the national pipe. In his autobiography, he tells that his mother desired he should learn at least the tunes used in the church services. "But," says he, "the incurable defects of my voice and ear soon drove my teacher to despair." Again, he writes: "I do not know and cannot utter a note of music, and complicated harmonies seem to me a battle of confused, though pleasing, sounds." In obedience to the dictates of fashion, he had frequently to attend concerts of high-class music. On these occasions he would often fall asleep, and his apology was that he only closed his eyes in order the better to open his ears. He might as well have openly avowed, with Congreve's Jeremy, that, although he had a reasonable ear for a jig, sonatas gave him the spleen!

WOMEN AS COMPOSERS.

Woman is more emotional than man. It would seem, then, that she should take the foremost place in music, which is more entirely the voicing of emotion than any of the other arts. But the evolution of music, says a writer in the *Century*, has made it so complex that it demands, first, a special aptitude for invention, which has been rare among women; then, a sort of histrionic ability to study one's own feelings objectively, which is not so rare a feminine trait; third, the architect's aptitude for high elaboration of details within close bounds of consistency; fourth, the skill of a chess-player or a strategist for a definite and direct, yet veiled, plan of movement; and, finally, a long, hard training in the manipulation of the materials at hand. It seems almost vital for the existence of composers that they should have a dense musical atmosphere.

It is not necessary to say that woman has been enslaved, to excuse her for her little writing of good music; but it is only fair to confess that she has had little encouragement in developing any innate ability into the erudition and technic necessary to great composition. Fanny Mendelssohn, who wrote graceful music, was ashamed to publish it under her own name, and it was absorbed into her brother's renown.

Music belongs to woman at least as much as to man. Her sentiments are more the marrow of her being than is the case with man; her love is more nearly the total of her interest; her sorrow is intenser and more helpless; her tact and delicacy are finer; the pursuit of grace and beauty, and the fancy for subtleties and nuances, play a more vital part in her life than in that of man. The present awakening of interest—one might almost say excitement—among all womankind, both in the arts and in the industries, and the general interest of the whole world in the work of women, have removed almost the last obstacle in the way of her devoting her life to her chosen ambition. She has always exerted a vast influence upon the music made by men. She is now awake to the possibility of influencing the world through her own music.

A prominent publisher tells me that where, some years ago, only about one-tenth of the manuscripts submitted were by women, now their manuscripts outnumber those of the men two to one. While this ratio will not hold in published compositions, the rivalry is close even there. Women are writing all sorts of music. A few of them have already written in the largest forms, producing work of excellent quality and still better promise. It is in the smaller forms, however,—in instrumental solos and short songs—that they have naturally found their first success. So good has their work been here that honesty compels the admission that hardly any living men are putting forth music of finer quality, deeper sincerity, truer individuality, and more adequate courage than the best of the women composers. Beside these, there are a number of minor composers writing occasional works of the purest quality.

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THOMAS M. HYLAND, . EDITOR.

NOVEMBER, 1898.

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KUNKEL POPULAR CONCERTS.

The musical public will be gratified at the announcement of a season of twenty Popular Concerts to be given by Mr. Charles Kunkel, the celebrated pianist and composer, at the 14th Street Theatre, 14th and Lucas Place, every Wednesday evening at 8:15 o'clock. The first concert will take place Wednesday evening, November 16th.

The Kunkel Popular Concerts have aroused the greatest enthusiasm, season after season, and have filled the cozy 14th Street Theatre to overflowing at every concert. Lovers of music will be enabled to enjoy many rare treats in the high-class and popular programmes for which these concerts are noted and which will be rendered by the very best obtainable talent.

The attention of parents having children taking piano and singing lessons is especially called to the many advantages afforded by attendance at these concerts. Pupils have an opportunity of hearing the best written compositions for the piano and voice, rendered by the best available talent, and of watching the manner of execution, thus obtaining a magnificent lesson that could not be had for twenty times the price of attendance.

The following programme will be rendered at the first concert, November 16th:

1. Sonata, Quasi una Fantasia, op. 22, (Moonlight), *Beethoven*. (a) Adagio Sostenuto. (b) Allegretto. (c) Presto agitato—Charles Kunkel. 2. Trio, for piano, violin and violoncello, op. 93, (two movements), *Hummel*. (a) Un poco Larghetto. (b) Rondo—Allegro con brio. G. Parisi, P. G. Anton and Charles Kunkel. 3. Song, Theme and Variations, *Proch*. Mae Estelle Acton. 4. Violoncello Solo, Springtime, Gavotte, *Popper*. P. G. Anton. 5. Piano Solo. (a) Thou art Mine. (Dream of Love), *Liszt*. (b) Heimweh, (Longing for Home). *Seeling*. (c) Sprite of the Wind, *Paul*. Charles Kunkel. 6. Violin Solo, (a) Romance, (b) Drinking Song, (from Cavalleria Rusticana, transcription de concert), *Parisi*. (c) Serenade, *Schubert-Remenyi*. (d) Tarantelle, *Wieniawski*. G. Parisi. 7. Song, Sevillana, *Massenet*. Mae Estelle Acton. 8. Trio, for piano, violin and violoncello, (two movements). *Mendelssohn*. (a) Andante espressio. (b) Scherzo—Molto allegro. G. Parisi, P. G. Anton and Charles Kunkel. 9. Piano Duet, Sparkling Dew, Caprice, *Jacob Kunkel*. Chas. J. Kunkel and Charles Kunkel.

EVOLUTION OF THE GERMAN DRAMA.

The remarkable dramatic revival in Germany has been referred to in these columns. One of the leading German dramatists, Ernst von Wildenbruch. writes interestingly in the *Forum* on the evolution of the German drama. He pays particular attention to Wagner, of whom he writes as follows:

"Without entering into a discussion of the other musical dramas of Wagner, I merely wish to point out the marked difference between *his* conception of the Nibelungen legend and that of his predecessors and contemporaries. All these dramatists had chosen the Nibelungenlied as the basis of their work. None of them recogniz d that this song itself was but a later arrangement of the original legend, and that their dramas were but arrangements based upon an arrangement. All these, even the early writer of the Nibelungenlied himself, failed to grasp the true dramatic kernel which must be sought in the relation between Siegfried and Brunhilde. All had placed the emphasis upon the conflict between the Burgundians and the Huns, while the relation between Siegfried and Brunhilde was merely hinted at.

"The only one, therefore, who had the gift to perceive the tragic element lying at the root of the action, the only one who could grasp this material and build up his drama upon it, was Richard Wagner, whose peculiar word-combinations were so frequently greeted with scornful laughter by the professional dramatists, who did not seem to have the faintest idea of the great power of conception displayed in Wagner's work. He was the only one who perceived the true spirit of the legend, and stripped it of all its historical accessories in which it had been clothed. With the decisiveness of genius, he removed the scene of action from its historical environment, and placed it once more upon a prehistoric stage among gods and men of gigantic mold. Taking Siegfried and Brunhilde as his central figures, he built up a drama which to-day commands universal admiration, while the Nibelungen dramas of those who once looked down upon him are either dead and forgotten, or only occasionally revived.

"The opposition of the dramatists alone, however, might have been pardonable; for it is an old saying that 'one potter does not praise the wares of another.' Much more strongly to be condemned was the attitude of the critics. In this regard, Germany is in an unfortunate position,—a position which can be understood only when we consider that the deepest instincts of the German people are essentially undramatic. Whoever does not instinctively recognize the laws of dramatic art can not appreciate these when embodied in the works of another." Remarkably suggestive is the writer's analysis of the dramatic form. We quote it:

"The effects of plastic art are produced by a single figure; while the laws of the drama demand a central figure, that of the hero, who is to be viewed in relation to those about him, with whom he usually stands in conflict. The drama presents a group; the figure of the sculptor represents a momentary situation, to which his work is forever bound. Motion is the principle of the drama,—a steady development from the beginning to the end, from the base to the summit. There is only one art, therefore, with which the drama may be compared, architecture. As, in the drama, the idea of the author is built up before us from act to act, until the fate of the hero is decided, so, in contemplating a work of architecture, there appears the idea of the builder, rising in moving lines, story above story, until the roof is reached and the structure stands before us as an organic whole. Although apparently different, the materials which the architect and the dramatic writer use—building-stones and facts—are in reality closely related. So long as these stones are lying about, scattered upon the earth, they are mere dead blocks, which tell us nothing, and their appearance must be regarded as purely accidental. As soon, however, as the hand of the architect shapes them into a building, they become imbued with life, and eloquent of a great idea. The same may be said of the material of the dramatist. So long as, upon the wide field of history, we meet with scattered facts, lying about loosely, they are devoid of meaning to us. When, however, these facts are so arranged by the hand of the poet that they assume the harmonious form of the drama, we recognize in them the widest relation to the entire historical development of the race. Both buildings stones and historical facts—architecture and the drama—are subject to the same law, the law which regulates and prescribes their outline." The connection between the drama and national life is thus adverted to by the writer:

"Dramatic poetry is more closely associated with the life of the people than any other; and it is, therefore, the most intensely national of all. In every lyrical poem we behold the personality of the author. In the drama, on the other hand, we hear the voice of the entire nation; and herein lies the secret of its strength. It is a mistake to suppose that the dramatic poet exercises his power because he incorporates his own thoughts into individuals who address us. On the contrary, his power lies in the fact that the people themselves, who fill the auditorium, have, without knowing or suspecting it, taken an active participation in completing the drama. Thus it comes about that the drama has at all times been closely associated with the fate of the nation among which it arose; and the fate of a nation is synonymous with its history. For this reason, the historical drama is the proper standard, and every deviation from it is detrimental to the character of the genre. In this connection, however, it is necessary to bear in mind that every nation has an internal as well as an external history—a history of culture as well as a political one—and that a drama does not cease to be national because it draws its material from the former source. From this it follows—and a glance at the history of literature will bear out the assertion—that the dramatic poetry of civilized nations has always followed a course parallel with their historical development."

MAJOR AND MINOR.

Mascagni, in Rome, is preparing for the production of his new Japanese opera, "Iris," at the Costanzi Theatre, where "Cavalleria" was first presented eight years ago.

Sir Alexander Mackenzie is writing the music incidental to Irving's revival of "King Richard II."

Adele Aus Der Ohe, the pianist, has been engaged as soloist of the New York Philharmonic Society during the coming season.

Berlin has followed New York's example. It now has a female orchestra. Mary Wurm is conductor.

Johann Strauss recently offered a liberal sum for a good libretto to a ballet. More than eight hundred texts were submitted to him. Bicycling figured importantly in more than half of them, and several were based on the story of Ulysses.

A composer who devotes himself to sacred music, and ties himself down to the rigid forms it demands, foregoes the applause of the many; but both he and his art gain a hundredfold by this self-denial. He who can build a church can build houses with greater ease, and to him who has accomplished an oratorio other forms of music will be as child's play.—*R. Schumann.*

Sydney Smith was a great lover of music, and could sing a song with no little effect. He was in the habit of saying: "If I were to begin life again, I would devote much time to music. All musical people seem to be happy; music is the most engrossing pursuit, almost the only innocent and unpunished passion." Curiously, he had a great dislike to music set in the minor key, and it is said that when he was in residence at St. Paul's he absolutely forbade such music being used in the services.

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Mlle. Pernet has returned from Paris, where she spends her annual vacation, and has opened her studio at the Conservatorium, 3631 Olive street. She has an interesting class in the French language and voice training.

Mrs. Kate G. Broaddus has returned from Macinac Island and reopened her studio at the Conservatorium, 3631 Olive street. Miss Broaddus has associated with her the best of teachers, including Mlle. M. L. Pernet, of Paris, France, French Diction; Signora Parisi, of Verona, Italy, Italian Language; Miss Wilkins, of London, England, Declamation; Miss Mahan, Saint Louis, Sight Reading; Miss C. Nohl, Saint Louis, Accompanist.

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SOUVENIR DE KIEFF.

(*RECOLLECTIONS OF KIEFF.*)

MAZURKA.

Introduction.

Allegro moderato. ♩ — 112.

Jules Schulhoff. Op. 39.

MAZURKA.

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l.h.
r.h.
or 3 4 3 2 1
leggiero.
Ped.


l.h.
r.h.
Ped.
1.
2.
piu stretto sino al fine.
strepitoso.
a tempo.

REMEMBER ME.

Romance.

Charles Mayer. Op. 134.

Lento con grazia ♪ = 144.

p

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

crescendo.

f

✲Ped. ✲ Ped. ✲ Ped. Ped. Ped.

calando.

ritard.

a tempo.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

cres *marcato* *dim.*

rit.

a tempo.

✲Ped. ✲ Ped. ✲ Ped. Ped. ✲Ped. ✲Ped. ✲ Ped.

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p

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲

f *più cres.*

Ped. ✲ *Ped.* ✲

stringendo.

f

Ped. *Ped.*

ff

Ped. *Ped.* ✲*Ped.*

a tempo.

ritenuto.

poco accellerando.

Ped.

sf *pp leggier-*

Ped.

✲*Ped.* ✲*Ped.* ✲*Ped.* ✲*Ped.* ✲*Ped.* ✲

-issimo.

volante.

calando.

Ped.

4

mp

Ped.

poco a poco dim - in - uen - do.

8

tr

pp

8

poco a poco *rallent.*

leggierissimo volante.

p

Tempo primo.

dolce.

con espressione ed appassionato,
rit.
a tempo. il canto marcato
dim.
crescendo.
marcato.
poco a poco riten.
sf
ff
e dimin.
1.
2.
con grazia.
dolce.
p dolce.
poco morendo ritenuto.
dim.
rit.
pp a tempo.
smorz.
pp
p

ON THE BILLOWS.

Caprice-Etude.

Allegro. ♩.=72.

Charles Mayer. Op. 61.

ff *sempre legato.* *marcato.* *simili* *fz* *pp*

Ped.

1474-6

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fz *con fuoco.* *ff* *dim.*

leggiero. *pp* *cres.*

Ped.

cen - - - - - - - - do. - - - - - -

Ped. Ped.

f *sf* *sf* *sf* *sf* cres. *sf* *sf*

Ped. Ped. Ped. Ped. Ped. Ped.

sf *sf* con fuoco. *ff*

Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped.

poco a poco diminuendo.

ff

fz pp

poco cres.

mf

poco dim.

leggierissimo.

p

cres - - - - cen -

sf *sf*

sf *sf*

- - - do - - -

f

dim.

mf

poco a poco

più f

Ped. ✲

con fuoco.
ff
Ped.
dim.
poco a poco
mf
de - cres -
cen - do.
p
f
tremolo.
ff
sf
1474

VALENCIA.

SPANISH DANCE ~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op.12. No 4.

Allegro comodo. ♩ = 112.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

The rest indicates precisely when the Pedal is again to be employed.

rit.

f

Ped. ✻P ✻P ✻P ✻P ✻P✻P Ped. ✻ Ped. ✻ ✻P✻ Ped. ✻P✻ Ped. ✻P ✻P Ped. ✻

a tempo.

f

Ped. ✻ Ped. Ped. ✻ Ped. ✻ Ped. ✻ Ped.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

or thus:

✻P✻P✻P ✻P✻P✻ Ped.

f

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻P

poco rit.

rit.

Fine.

f risoluto.

rf *ff*

1396-2 ✻P✻P✻P ✻Ped. ✻ Ped. ✻P ✻P✻P✻P ✻ Ped. ✻P✻P✻P ✻P✻ Ped. ✻P ✻P ✻P

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f

Ped. ✲ Ped. Ped. ✲ Ped.

Ped. ✲ Ped. Ped. ✲ Ped. Ped. ✲ Ped. Ped. ✲ Ped.

✲ Ped. ✲ Ped. ✲ Ped. ✲ *f* Ped. Ped. ✲ Ped. *r. h.* ✲ *f* Ped.

r. h. *f*

Ped. Ped. Ped. Ped. ✲ Ped. Ped. ✲ Ped. Ped. ✲ Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

✲ Ped. Ped. ✲ Ped. Ped. *cres.* Ped. Ped. Ped. *sf* *sf*

Repeat from the beginning to Fine. 15

YOU CAN'T GO TO GLORIA.

John W. Boone.

Moderato. ♩=126.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. I once know'd a brud-der Who was
2. You ought to come to class When this
3. This brudder am a known As a

f *sf* *p*

Ped. Ped. Ped. Ped.

1. dea-con in a church, But you can't go to Glo-ria that a-way. He was
2. brudder's on the floor, But you can't go to Glo-ria that a-way. He will
3. lo-cal preacher to, But you can't go to Glo-ria that a-way. You must

1479-3

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1. all time a think – in' Of some chick – en house to search, But you
2. make them all hap – py. That they tell him preach it more, But you
3. quit your wor – ly ways And stop your stea lin to, Cause you

1. can't go to Glo – ria that a – way. He sing them good re –
2. can't go to Glo – ria that a – way. And when de meet – ins ov – er And its
3. can't go to Glo – ria that a – way, And prac – tise that you

1. li – gi – ous hymns And loud he'd shout and pray, Then
2. wa – ter me – lon time This brudder gwine to stop on the way, At the
3. preach so loud And from mee – – tin go home and stay, And

Ped. ✲

1. strait from de meetin To his neighbors chicken coup, But you can't go to Glo – ria that a – way.
2. first mel – on patch, Pick the best from the vine, But you can't go to Glo – ria that a – way.
3. let you neighbor's melon patch And chicken coup a – lone, Cause you can't go to Glo – ria that a – way.

Chorus.

I tell you my brud_der You bet_ter stop sin_nin, Make

rea_dy for judgement day 'Cause you got to meet your fate, Saint

Pe_ters at the gate And you can't go to Glo_ria that a_way.

sf sf

Ped

ANITRA'S TANZ.

La danse d'Anitra.

Tempo di Mazurka ♩ = 160.

Edvard Grieg Op.46. Nº 3.





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n.h.
dim.
n.h.
a tempo.
1.
2.

CLEMENTI.

GRADUS AD PARNASSUM.

At first practice studies I. and II. with the fingering No. I. 5 4 3 2 1 2 3 4 5 then with No. II. 1 4 3 2 1 2 3 4 1 and lastly with No. III. 1 2 1 2 1 2 1 2.

The fingering given at Nos. II. and III. offers magnificent practice for the crossing under of the thumb and crossing over the thumb, the importance of which cannot be over estimated. Notes marked with an arrow must be struck from the wrist.

Veloce. ♩= 80 *to* ♩= 160.



(A.) Where the thumb is used on the black keys the position of the other fingers is between the black keys.

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cres.

sf

f cres.

sf

cres.

sf

ff

ff

sf

sfz

sf

sf

sf

sf

sf

sf

Veloce. ♩=69 to ♩=138.

cres.

legato.

cres.

sempre legato.

dim.

dim.

cres.

cres.

f sf

ff sf

ff

f

sf

sf

sf

f

Ped.

ten.

ff

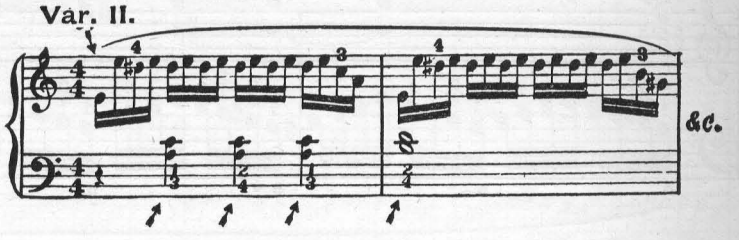
Ped.

This study should also be practiced with the following variations, which are very beneficial to the 4th finger.

Var. I.



Var. II.



Presto. ♩=76 *to* 152.



The usefulness f this study will be still more obvious if the player will transpose it into the keys of A flat minor and A sharp minor. The exercise of transposing cannot be too early recommended to the pupil, as it cultivates the ear and develops the musical understanding.

dim.

ten. *p*

ten.

ten.

ten.

ten. cres.

ten. *f*

ten.

ten. *sf*

ten.

ten.

ten.

ten.

sf

8

8 *sf*

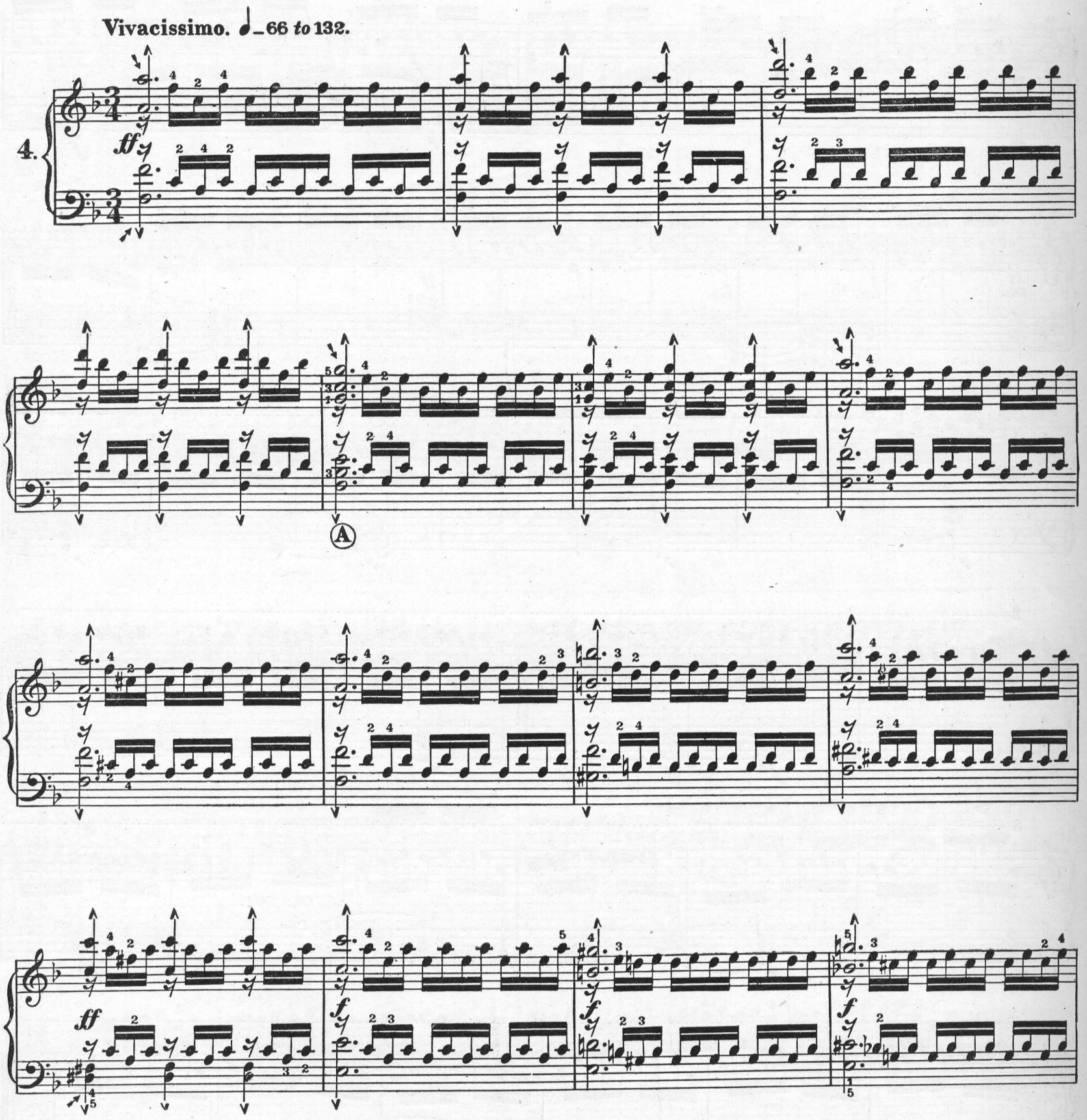
8

8

Preliminary exercises. Repeat each exercise from 8 to 12 times.



Vivacissimo. ♩ – 66 *to* 132.



A transposition of this study into the keys of F sharp major and E major will be of great benefit to the student.

A **Small hands may omit the middle note in these chords.**

cres.

dimin.

A

cres.

f

A

A

f cres.

ff

Presto. ♩=92 *to* 𝅗𝅥=92.

f *legato.*

sf

Ped. Ped. Ped. Ped. Ped. Ped.

p *cres.* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sf

Ped. Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped. Ped.

Transpose this study also into the key of F minor.

sf Ped. sf Ped. Ped. Ped. Ped. Ped. sf sf Ped.

sf ten. mezzo forte. Ped. sf

cres. cres. p sf

f p ff Ped. Ped. Ped. Ped. Ped. Ped.

sf Ped. Ped. Ped. Ped. sf sf Ped.

Ped Ped. Ped. Ped. Ped. Ped. Ped.

sempre legato.

cres.

rinf

dim.

PEROSI.

Lorenzo Perosi's fame has already reached this country. The young Italian is winning daily greater recognition from his countrymen, who are just now giving to him the adulation which they shower on their heroes. It was the first performance of his oratorio, "The Passion of Christ," sung in Milan in the early spring, says an exchange, which brought his name to this country. Later reports in regard to his sacred compositions made the young priest still better known. From different Italian cities in which his works have been sung come reports of his continued triumphs. It is to the public of Venice that he is particularly dear. There his "Sacred Trilogy," which comprises three oratorios for soloists, chorus and orchestra, has recently been given. The three oratorios are "The Passion of Christ," "The Transfiguration of Jesus Christ," and "The Resurrection of Lazarus." Every oratorio is in two parts, and the connection between them is not so close that they cannot be sung separately. Following the present tendency, the works are brief. The text is Biblical. Some evidence of the popular success of these compositions is found in the eagerness with which Ricordi, the great musical publisher of Italy, brought the oratorios and commissioned the composer to write a fourth, to be called "The Holy Sepulchre." Perosi's father, Giuseppe Perosi, was choir master and organist of the village church in Tortona, near Alessandria, in Piedmont, when on December 20, 1872, Lorenzo was born. Lorenzo's father was his first instructor and from him he learned most that he knows to-day about music. His talents became evident at an early age, and he learned quickly not only the elements of the art, but composition and counterpoint as well. When he was 18 the appointment to the post of organist at Mount Cassino was offered to him, and his musical education passed out of his father's charge. A wealthy Milanes family was attracted by the reports of the young man's talents, and through the liberality of its members he was able to carry his musical education to lengths which otherwise would have been impossible. He went for a time to the conservatory at Milan, and later traveled in Germany, where he was able to acquaint himself with the music of the country. In 1893 he returned to Italy and went to Ratisbon to study in the school there. He accepted the post of Director of a church at Imola in the following year. His stay here was brief, for he was soon selected as the organist of St. Mark's in Venice. Here he taught in the Royal Chapel and School of Singing as well. His attention to ecclesiastical affairs was so great that his piety attracted the notice of the priests at the Cathedral. His progress in theology was so rapid that he was ordained a priest three years ago.

His compositions are not confined to the oratorios which first carried his reputation beyond the frontier of his own country. Three of his masses have been sung at St. Mark's, and he has written many smaller compositions for the different church services. His masses, up to this time, number twelve. He writes with great facility, and his achievements already, for a man who has just passed his twenty-fifth year, are remarkable. He conducted in person during the recent performance of his works in Venice, and was received with as much enthusiasm as the Mascagni of five years ago. He is an idol in Venice, and is likely to become as popular throughout Italy if his triumphs continue. In manner he is described as modest to the point of shyness. His works are said to show the influence of Bach strongly, although he is not an imitator of any master.

We often hear the question, "Am I fitted for music?" and also such expressions as "I have a good idea for music and would be successful if I only had a chance," or "I wish I had studied music when young," etc. We cannot understand, says *Metronome*, why any one should waste his or her time in vain regrets of these kind. If a person is gifted with musical genius, it will come out in some form in due time, but it will never seek those who are constantly sighing over lost opportunities. So many men and women rush into the musical field who have no ability whatever that it is no wonder that we are overcrowded with hundreds—yea, thousands—of half-educated instrumentalists and vocalists. They choose the musical vocation, not because they have any talent, but because they want to shine above others, and foolishly imagine that a musician's life is an easy one. They are so carried away, too, with self-conceit that they really think that the musical art would suffer without their aid. No one is fitted for music who is afraid of work, and no matter how high or how grand may be one's ideas of the art, he will fall flat unless there be something practical in the person himself. The number of people who would have "startled the musical world" had they been blessed with opportunities "when young," would probably go away up in the thousands in this country alone! Perhaps it is wise that they were deprived of studying the divine art in their youthhood, for just imagine how we should be overrun with musical geniuses now had they been allowed to develop their wonderful gifts!

THE REED ORGAN.

In treating, in a popular form, the subject of reed organs, their manufacture, and use in the home, the church and on the concert stage, we set aside all technicalities.

The diapason and melodia may be said to be the foundation stops of every reed organ, and these can be amplified in such a way that fullness as well as variety of tone can be developed. In addition to the several sets of reeds, properly so called, the mechanical appliances in the way of knee-swells and couplers furnish instantaneous and beautiful effects besides the deep, sustained tones produced by the sub-bass and the pedal attachments. The sixteen-feet bourdon C, with a tongue five inches long and three-quarters of an inch wide, may be said to be the father of all reeds in point of sonority of tone; while the piccolo, a half-inch long, with a tongue as narrow as a needle, is the veriest kind of a humming-bird, so to speak, in producing soft, musical effects.

The vox humana and the vox celeste have in use a simple fan for producing the necessary waving effect, while the delicious oscillating tone characteristic of these stops is produced by voicing the reeds—one set a little sharp and the other correspondingly flat to a measurement that gives seventeen beats in ten seconds. Given a good quality of reed, the next thing is to secure a tuner to produce the right tone.

An indispensable requisite is plenty of bellows power. Wherever there is a deficiency in this regard, imperfect results are sure to follow, no matter how many sets of reeds the organ may possess or however well the entire mechanism may be adjusted. The performer, and not some unsympathetic blower, should have control of the bellows. A smooth, uniform handling of the bellows is needed, and the musician with brains and amiable qualities is the judge of how much or how little this powerful factor in reed organ playing should be used.

The tendency of the organ, unlike the piano, is to become sharp instead of flat, and a forcing, spasmodic use of the bellows is certainly a powerful foe to the American-made reed instrument. The care of a good organ necessitates the exercise of common sense. Whenever the reeds become feeble or silent, from the accumulation of dust, draw them carefully with the hook furnished with every instrument, and permit the contributors—both small and great—to go on their way rejoicing in the production of rich musical sounds.

The real difference between the musical and the non-musical, says an exchange, is that the first in listening has his mind full of musical ideas so that his consciousness is taken up by thoughts on music even if the actual music performed does not claim all his attention, and that the second has so very little musical subject-matter in his mind that he even cannot listen to music unless he associates it with some idea, unless, of course, the music so carries his mind away that all his mental faculties are concentrated; but this necessarily cannot happen very often, and never if the music is complex without exhibiting a broad outline that can be readily recognized (a fact Wagner well understood). And this is one of the strangest aspects of modern music, that while appealing to the musician it also appeals to the non-musician's habit of connecting foreign ideas with music, so that we find many people who admire Wagner and the symphonic-poem writers, and yet have no knowledge of music, or even any very great natural taste for it. By knowledge, I should say, is not meant merely a practical culture, but the experience that is derived from having heard much music for many years.

But I am sorry the concentrating powers of the human mind are so weak. I should personally like to have only one consciousness so that, for instance, I could enjoy the sunshine and the flowers as if I were a part of them; one can do it for a few minutes, but it would be so pleasant if we could so concentrate ourselves for hours, days and weeks. I should like to have the steady enjoyment of a cat basking in the sun, or of my dog stretched at full length on the grass. But the cat arches its back and stretches out its paws and the dog yawns as if he had enough of a master who writes, and it seems to me that to stretch one's limbs from weariness or to yawn presupposes boredom, and boredom presupposes the possession of ideas, so that perhaps the only living things in the whole garden that come up to my ideal of concentration are the flowers themselves.

Walter Damrosch has composed a "Te Deum" in honor of Admiral Dewey's victory at Manila, and it will probably be sung next winter at one of the concerts of the Oratorio Society. This will be the first work that Mr. Damrosch has sent out since his retirement from operatic management to devote himself to composition, and it will be for that reason an interesting contribution to the season's music.

MAJOR AND MINOR.

For the world, life is a serious thing, and art but an amusement; for the artist it is different, for art is all, and life but a distraction.—*Anton Rubinsiein.*

The choir of St. Peter's, Rome, is composed of 60 boys. They are trained for the work from the time they get control of their vocal chords, and some of the best singers are not over 9 years old. At the age of 17 they are dropped from the choir.

Schubert's first love experience was when he, at the age of 21, was engaged as music master to Count Esterhazy. Like some other musicians, he fell in love with his pupil, Countess Caroline Esterhazy, but the young lady did not reciprocate his sentiments. So the enamored youth consoled himself with writing the 24 lieder of his "Winterreise," and very soon recovered.

A Berlin journal announces that last season, at the different opera houses throughout Germany, the following number of operas, operettes and ballets were played: Frankfort—60 operas, 11 operettes and 17 ballets; Dresden—60 operas and 5 ballets; Munich—53 operas and 2 ballets; Stuttgard—53 operas and 5 ballets; Darmstadt—48 operas; Carlsruhe—47; Wiesbaden—43.

A French scientist argues that the pitch of the human voice is gradually falling and has been falling for centuries past. Our forefathers, he says, were unaware what a really bass voice was. They all spoke and sang tenor. Now the average is baritone, and the world is sinking slowly but surely to universal bass. Here at last is an explanation of the regretable scarcity of tenors. We presume the dramatic soprano will also soon be as extinct as the dodo and the tenor.

Operas on Shaksperean subjects have never been popular—not even moderately successful—in England, according to Sutherland Edwards "Julius Cæsar" and "Hamlet" were converted into operas nearly two centuries ago, and since that time most of the plays have done duty as librettos—"Romeo and Juliet" half a dozen times. Yet, with the exception of Gounod's opera on that subject, and Verdi's last two works, no one of them have been awarded a high rank in the list of popular operas.

Violinists and violin collectors will be interested in the results of the sale of the collection of the late Sir Michael Costa, who had a number of fine violins, violas and 'cellos. A violin by Stradivarius (1690, long pattern, red varnish) brought $1,975; a Nicholas Amati (1671), $575; a fine Italian violin, school of Guarnerius, $500; a violin by Antonius and Hieronymus Amati, $510, and a violin by Petrus Guarnerius, of Cremona, $665; a violoncello by the younger Gagliano, of Naples (1748), $300; another, by Dall' Aglio, of Mantua, $325. A collection of musical autograph letters sold for $250.

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Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be used by every teacher and pupil appreciating the most modern method of piano teaching.

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Its valuable features:

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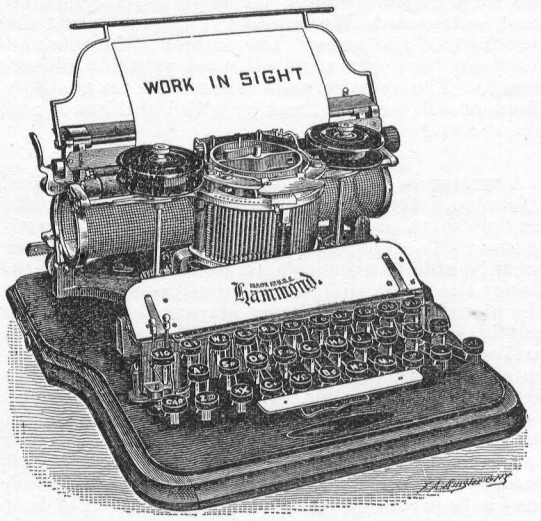
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